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No. 15

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(Concluded from page 106)

One feature of the campaign deserves special consideration: the campaign for Greek. In Cincinnati lately the suggestion seems to have been made that, to save expense, the Greek classes in various Schools should be consolidated. To this suggestion vigorous opposition was made. In the School Index, the "Official Publication of the Cincinnati Public School System", for October 22 last, there was an editorial, labelled Greek, by Mr. Harry L. Senger, of the Woodward High School, editor and publisher of the paper. Parts of the editorial deserve to be quoted:

But we cannot legislate Greek into favor. The Superintendent and the Board are endeavoring to carry out the dictates of the people. If the people really want Greek, they will not send to the City Hall committees to protest against the abolition of Greek; they will send to our High Schools students determined to elect Greek as one of their studies.

<Greek> leads somewhere by a direct path. It leads onward and upward to the heights of the intellect and the summits of the soul, where "beauty is truth, truth beauty"; where, in the workshops of thought and imagination, a race of youthful Titans with fire stolen from the early gods wrought colossal works for the admiration and despair of the pigmy people of the later world. Truly some few of our youths, those with wonder in their eyes and vision in their souls, are worthy of being taken by the hand through this Hellenic wonderland and told: "Thus did Homer, Aeschylus, Aristophanes, Socrates, Plato, Aristotle, Herodotus, Sophocles, Euripides, Thucydides, Phidias, Pericles and many others whose works you see about you; strive you to do such things as these have done". Greek, to paraphrase the words of Stanley Hall, is the rightful heritage of the young; if we deprive them of Greek we are depriving them of their birthright.

Send us no lamentations over the loss of Greek; send us your children to restore it. Send us not many; Greek is not for many. Send us each year fifty, if you have them, who will be

"The choice and master spirits of the age".

Fifty to link the future with the past, fifty with a strange hunger in their hearts, yet who will prove that man does not live by bread alone, and among the fifty a loftier few who will smile down upon our earthly strife and upon us, "weltering like an Egyptian pitcher of tame vipers, each struggling to get its head above the others", and who will say, with Carlyle's philosopher, "But I, mein Werther, sit above it all; I am alone with the stars".

Part of this quotation reminds one by contrast of what Mr. Abraham Flexner said, in his booklet, *The American College*, 18-20 (New York, The Cen-

tury Company, 1908), to the effect that in the United States "Nothing tangible depends on Greek and Latin: they lead nowhere". Strange dullness of vision! That the study of Latin and Greek can be made to lead somewhere is clear enough from what Dr. Flexner himself says in *The Atlantic Monthly*, for November 1915 (116.530), of the effectiveness of the preliminary training of the students in German Medical Schools:

The preliminary education of an overwhelming majority of the student body has been along classical rather than modern lines, and this without any special adaptation to the demands of medical training; yet it has at least been a serious education, of uniformly high quality and calculated to develop the student's ability to put forth severe effort and to endure hard work.

Contrast this with what Dr. Flexner says in the same article (page 532) of the inferior preliminary training of the students in English Medical Schools.

One of the teachers of Greek in the Cincinnati High Schools wrote to me for campaign material in support of Greek. I recalled at once a letter I had received some time before from a vigorous and successful teacher of the Classics:

I am convinced that all the cry about the decline of Greek comes from faint hearts who are afraid to 'hustle' for it. We had our Freshman course-elections the other day, and, out of about 160 eligible to elect, exactly 70 chose Greek.

I wrote to this teacher at once, with a request for the sending of information to the teacher in Cincinnati concerning the ways and means adopted to secure the results named in the quoted paragraph.

The reply was as follows:

At present we have seven sections of Greek in the School: two senior, numbering 27 and 20 respectively; two junior sections, of 14 and 33; three sophomore sections, of over 30 each. This is, I believe I am safe in saying, the best showing for Greek in any public High School in the country.

I begin my campaign for Greek from the very first months of the entering Freshman class. I request the teachers of Latin always to speak of Greek as a thing to be looked forward to with pleasure; to tell the pupils that it is more interesting at the beginning than Latin and no harder than either Latin or German; that, indeed, with a year's experience in Latin, Greek will come more easily to them than Latin is coming. The teachers are expected to keep special lookout for bright pupils and to speak to them individually on the subject, to tell them that they seem to be making such

a success of Latin that it would be a shame for them not to take Greek.

Then I ask the teachers to lay special stress on the fact that the Classical Course is emphatically the culture course, and that they can turn from it to any line of specializing study, whereas they cannot turn to it if the door of Greek be barred. The teachers cite to the pupils instances of our Greek students who have become successful engineers, etc., and quote to them the words of prominent business and professional men who believe in Greek as an element of culture and life. The pupils are also shown the narrowing and restricting effects of the bread-and-butter education and the limitless advancement possible to the man with a deep laid foundation of general culture. In this connection the boys are shown that extraordinary 'curve of success' worked out by one of the Professors of Engineering at Cornell and published in his pamphlet, *The Concentric Education*. The strange foreign name of this man has for the moment escaped me and I have not the pamphlet at hand. The curve shows that of three types of men, the office-trained man, the man with technical education only, and the man with technical education built on general culture, the last-named has scored the most marked success.

Of course the stock arguments from the excellence of Greek literature, philosophy, art, etc., are presented, but I do not think they cut a large figure.

Then just a few days before the freshmen elect their courses for the next year I personally visit each section and make an enthusiastic speech for Greek, and I state . . . , as is true, that dozens of boys have told me they were sorry they had not taken Greek, but never one that he was sorry that he did take it.

Our success is not due to any direct method or conversational frills in our teaching. I do not believe in them. You cannot sugar-coat the pill of language study. But I have a corps of able, enthusiastic teachers to back me up and I assign the Greek sections to the best, most alert and sympathetic, and *most popular* among them.

That this can be accomplished anywhere is proved by the fact that in recent years three of our best teachers have been promoted to headships of departments in other High Schools of this city in which Greek was not taught, and they also are rapidly building up Greek courses. One of them in just two years has 60 pupils in Greek. The two others have not quite so many, but are located in less promising quarters of the city.

Finally, enthusiastic pushing of Greek by men popular with the students will win the Greek battle every time. It is a question of personality and of the heart rather than of the head.

I may say in conclusion that the quotations from these letters have been made with their author's consent.

C. K.

### THE EPITAPH OF ALLIA POTESTAS

In 1912 workmen who were making a foundation for a garage on the Via Pinciana in Rome found at a point 2 meters below the street-level a marble slab bearing a long inscription. The slab is broken in two pieces, but is otherwise well preserved. It measures about 23 by 26 inches. There are five holes, two at the top and three at the bottom, evidently for fastening it up. The inscription is metrical, and is arranged in two columns. It was written to mark

the last resting-place of Allia Potestas, a freedwoman of Allius.

From the form of the letters the inscription has been dated at about the end of the third century A. D., although Professor Pascal thinks it may be earlier. The verses are hexameters, with a few pentameters irregularly inserted. Some of the lines are hypermetrical, and the quantities are not always correct. Such metrical irregularities are not uncommon in Latin epitaphs.

Because of its length and interesting contents the inscription has attracted considerable attention in foreign classical journals, although so far there has been no discussion of it in English. It was first published by G. Mancini, in the *Notizie degli Scavi*, 1912, 155 ff. The first important study of it was printed by M. L. De Gubernatis, in the *Rivista di Filologia*, 1913, 385 ff. This gave an excellent facsimile, a punctuated text, and a commentary with a list of parallels. It was published again, with a commentary, by C. Pascal, in *Atene e Roma*, 1913, 257 ff. The most important of the later discussions is that by W. Kroll in *Philologus*, 1914, 274 ff.

The text is as follows:

DIS MANIB.

ALLIAE A. L. POTESTATIS

- Hic Perusina sita est, qua non pretiosior ulla  
femina, de multis vix una aut altera, visa.  
Sedula seriola parva tam magna teneris.  
Crudelis fati rector duraque Persiphone,  
5 quid bona diripitis exuperantque mala?  
Quaeritur a cunctis, iam respondere fatigor;  
dant lachrimas animi signa benigna sui.  
Fortis, sancta, tenax, insons, fidissima custos,  
munda domi, sat munda foras, notissima volgo,  
10 sola erat ut posset factis occurrere cunctis.  
Exiguo sermone inreprehensa manebat.  
Prima toro delapsa fuit, eadem ultima lecto  
se tulit ad quietem positis ex ordine rebus,  
lana cui manibus nuncquam sine caussa recessit,  
15 opsequioque prior nulla moresque salubres.  
Haec sibi non placuit, numquam sibi libera visa.  
Candida, luminibus pulchris, aurata capillis,  
et nitor in facie permansit eburneus illae,  
qualem mortalem nullam habuisse ferunt;  
20 pectore et in niveo brevis illi forma papillae.  
Quid crura? Atalantes status illi comicus ipse.  
Anxia non mansit, sed corpore pulchra benigno  
levia membra tulit; pilus illi quaesitus ubique.  
Quod manibus duris fuerit, culpabere forsan;  
25 nil illi placuit nisi quod per se sibi fecerat ipsa.  
Nosse fuit nullum studium, sibi se satis esse putabat.  
Mansit et infamis, quia nil admiserat umquam.  
Haec duo dum vixit iuvenes ita rexit amantes,  
exemplo ut fierent similes Pyladisque et Orestae;  
30 una domus capiebat eos unusque et spiritus illis.  
Post hanc nunc idem diversi sibi quisq. senseunt;  
femina quod struxit talis, nunc puncta lacescunt.  
Aspice ad Troiam, quid femina fecerit olim!  
sit precor hoc iustum, exemplis in parvo grandibus  
uti.  
35 Hos tibi dat versus lachrimans sine fine patronus  
muneris amissae, cui nuncquam es pectore adempta,  
quae putat amissis munera grata dari,  
nulla cui post te femina visa proba est;  
qui sine te vivit, cernit sua funera vivos.



- 40 Auro tuum nomen fert ille refertque lacerto,  
qua retinere potest; auro conlata potestas.  
Quantumcumq. tamen praeconia nostra valebunt,  
versiculis vives quandiu cumque meis.  
Effigiem pro te teneo solacia nostri,  
45 quam colimus sancte sartaque multa datur,  
cumque at te veniam, mecum comitata sequetur.  
Sed tamen infelix cui tam sollemnia mandem?  
Si tamen extiterit, cui tantum credere possim,  
hoc unum felix amissa te mihi forsan ero.  
50 Ei mihi! vicisti: sors mea facta tua est.

Laedere qui hoc poterit, ausus quoque laedere divos.  
Haec titulo insignis credite numen habet.

The Epitaph may be translated as follows:

To the Manes of Allia Potestas, freedwoman of Allius.

Here lies one who came from Perusia. A better woman was never seen, or at least of all women scarcely one or two surpassed her. All your active body is confined in a little urn. Cruel lord of death and stern Persephone, why do you snatch away what is good and let the worthless remain? Everyone asks for her and I am weary of replying; their tears show their love for her. Strong, honest, frugal, upright, most trusty of housekeepers, neat in the house and on the street, well-known to everybody, she could face every task by herself. A woman of few words she was without reproach. She was the first to rise from her couch, and the last to betake herself to the quiet of her bed after everything had been done in due order. Never did the wool leave her hands without good cause. No one surpassed her in unselfish devotion and in helpful ways. She was not too well pleased with herself and never thought of herself as free. She was fair, with beautiful eyes and golden hair. No other woman's face was of such ivory-like brightness, they say; her breasts, white as snow, showed their slight form. What shall I say of her legs? She had the bearing of a very Atalanta on the stage. She did not worry about her toilet, but she had a beautiful body and she kept her limbs smooth. Her hands were hard, and perhaps you will count that a fault; but nothing pleased her except what she had done herself with her own hands. She had no wish to make acquaintances, but was content with herself. She was not much talked of because she had done nothing to cause it. While she lived she so managed two youthful lovers that they were like Pylades and Orestes. One house sheltered them both and they lived together in harmony. But now since her death these two men are estranged and each grows old by himself. The work which such a woman accomplished now a few moments destroy. Look at Troy, what a woman once did, if one may compare great affairs with the small.

Your patronus with tears that know no end gives these verses as a tribute to you who are lost—your patronus from whose heart you have never been torn—verses which he thinks are pleasing gifts for the dead. Since your death no woman has seemed good to him. He who lives without you, while still living, sees his own death. Your name in gold he always wears upon his arm, there where he can protect it; power (Potestas) is entrusted to gold. And yet as far as my praises shall avail, and as long as my verses live, (you shall live). To comfort me I have an image of you which I cherish as sacred, and to which many a garland is given; and when I come to you, it, too, shall come. Unhappy that I am, to whom shall I commit the solemn rites in your honor? Still, if I find anyone to whom I can give such a trust, in this one respect I shall perhaps count myself fortunate though you are

gone from me. Ah me, you have prevailed; as your life is ended, so I, too, live no more.

He who insults this tomb, has dared to insult the gods as well. Be assured that she who is celebrated in this inscription has a divinity to protect her.

#### LITERARY PARALLELS

2. Pliny, Epp. 3. 11. 6 Nam ex omnibus . . . vix unum aut alterum invenies tanta sinceritate, tanta veritate; Ovid, Trist. 1. 3. 16 qui modo de multis unus et alter erat.
3. Ovid, Am. 3. 9. 40 Vix manet e toto, parva quod urna capit; Met. 12. 615 Iam cinis est; et de tam magno restat Achille nescio quid, parvam quod non bene compleat urnam.
7. Ovid, Trist. 1. 8. 28 et lacrimas animi signa dedere sui.
8. Ovid, Met. 1. 562 fidissima custos; Carmina Epigraphica (Buechler) 381 Vixi viro cara custosque fidelis.
11. Ovid, Trist. 5. 14. 22 et tantum probitas inreprehensa fuit.
12. Ovid, Am. 3. 1. 51 delabique toro.
13. Ovid, Met. 12. 211 positus ex ordine mensis.
14. Carmina Epigraphica (Buechler) 52 Domum servavit. Lanam fecit; Dessau, 8394 lanificio diligentia fide par similisque ceteris probeis feminis fuit.
15. Carmina Epigraphica (Engström) 457 cuius simplicitas et obsequentia laudatur et amatur ubique; Carmina Epigraphica (Buechler) 429 coniugis opsequio semper placuisse iuvabit; 765 castitas fides caritas pietas obsequium et quaecumque deus faeminis inesse praecepit.
20. Ovid, Am. 1. 5. 20 forma papillarum quam fuit apta premi!
21. Ovid, Met. 11. 169 Artificis status ipse fuit; Plautus, Pseud. 458 Statum vide hominis, Callipho, quam basilicum.
23. Ovid, A. A. 3. 194 neve forent duris aspera crura pilis!; Juvenal, 8. 115 cruraque totius facient tibi levigata gentis?
24. Ovid, Trist. 1. 1. 35 culpabere forsan.
34. Ovid, Trist. 1. 3. 25 Si licet exemplis in parvis grandibus uti, haec facies Troiae, cum caperetur, erat; 1. 6. 28 grandia si parvis adsimulare licet.
35. Ovid, Heroid. 3. 15 at lacrimas sine fine dedi.
40. Ovid, Trist. 1. 7. 6-8 in digito qui me fersque refersque tuo, effigiemque meam fulvo complexus in auro cara relegati; quae potes, ora vides.
42. Ovid, Trist. 1. 6. 35-36 Quantumcumque tamen praeconia nostra valebunt, carminibus vives tempus in omne meis.

In connection with 21 compare Ovid, Am. 3. 2. 29 Atalantes crura fugacis; Ovid, A. A. 3. 775 Milanion umeris Atalantes crura ferebat.

The punctuation of the text, the paraphrase, and the list of parallels, for which last the writer is indebted to a great extent to previous articles, will serve to show in general the meaning given to the lines. There are, however, some points which seem incapable of a satisfactory explanation. The modification of praise in 2 is awkward, and not in accordance with the usage of sepulchral inscriptions. The meaning of *anxia* in 22, and consequently the meaning of the entire sentence in which the word occurs, is uncertain. In 27 to *infamis* has been given a meaning for which no parallel can be quoted, but which seems to be demanded by the context. The meaning of *fama* as rumor or common talk, however, gives some foundation for the meaning assigned.

The identity of the *duo amantes* of 28 has been much discussed, but, if one remembers that *Allia* was at first the slave and at no time more than the freed-woman of *Allius*, the conditions are not quite so puzzling. At least no explanation seems admissible from the context except that the two men, *Allius* and another, were friends and lovers of the same woman.

Several explanations have been offered for *auro conlata potestas* of 41, each of them more or less strained. The words are difficult; their meaning and place in the sentence are not apparent, and the writer does not feel sure that she has interpreted them correctly. But instead of saying that the name 'Potestas is mingled with gold', or 'compared to gold', or that *Allius* wears the name of his loved one 'in as far as the power inherent in gold can keep it', would it not be more satisfactory to recognize the play on the word *potestas*, and read 'power (Potestas) has been entrusted to gold', i. e. both the power to keep the name, and the name itself, have been entrusted to gold?

The epitaph shows many of the stock characteristics of sepulchral inscriptions; it dwells on the unfairness of fate, the beauty and household virtues of the deceased, the grief of the bereaved, etc. The unusual thing here is the very obvious influence of Ovid.

MT. HOLYOKE COLLEGE.

ELLA BOURNE.

## REVIEWS

Vitruvius: The Ten Books on Architecture. Translated by Morris Hickey Morgan. Cambridge: Harvard University Press (1914). Pp. 319. \$3.50 net.

The exact time when Vitruvius lived and composed his *De Architectura* is still a subject for argument. However, Professor Morgan in his essays on *The Language of Vitruvius* and on *The Preface of Vitruvius*<sup>1</sup>

<sup>1</sup>Gurlitt, *Philologus*, 1914, 300.

<sup>2</sup>Kroll, *Philologus*, 1914, 287.

<sup>3</sup>*De Gubernatis*, *Rivista di Filologia*, 1913, 304; compare Pascal, *Atene e Roma*, 1913, col. 270. *De Gubernatis* thought that a play on the word *potestas*, which he read as the subject of *potest*, was probable.

<sup>4</sup>See Professor Morgan's *Addresses and Essays* (American Book Company, 1910), noticed in *THE CLASSICAL WEEKLY* 4.41-42. For other writings of Professor Morgan on Vitruvius see *Harvard Studies*, 17.1-14, 21.1-22.

seems to have proved conclusively that our author lived during the reign of Augustus, whom he always addresses simply as Caesar, or Caesar Imperator. The *De Architectura* is the only work on this subject either in Greek or in Latin that has come down to us and one of the few ancient volumes on scientific subjects of any sort. In this connection one is likely to think only of the treatise of Frontinus, *De Aquae Ductibus Urbis Romae*, of which we have an excellent edition in English, for the various works on agriculture hardly belong to this category. At any rate Vitruvius was regarded as the great authority on architecture throughout all the centuries that have passed from his time to a comparatively recent date. Of late years he had ceased to be a really well-known author, even to Latin scholars. This is probably due to the difficulties of his language and style, which Tueffel-Schwabe (Warr) describe as 'repulsive and crotchety, and disfigured by debased Latin'. Without admitting this as absolutely true, we must acknowledge the fact that Vitruvius is clearly lacking in the art of simple expression. He could not express himself with the ease and fluency of Cicero, or of Livy, and this ought not to be expected of him. He appreciates his own weakness in this respect, and he sees the difficulty of making an abstruse technical subject intelligible to the general reader. In spite of this he promises to do his best to make his meaning clear, a promise which is, as a rule, faithfully kept. The present reviewer has read the entire work with real pleasure and profit.

After the brief Preface to the first book, in which he states his purpose to draw up definite rules for the construction of all varieties of things and to disclose all the principles of the art, Vitruvius tells of what the education of an architect should consist. Here will naturally come the reader's first surprise. We should expect a really distinguished architect to be highly trained along certain definite, but limited, lines. Vitruvius, however, presupposes as a foundation on which to base a technical training in architecture a deep knowledge of Latin, Greek, art, music, physics, chemistry, geology, astronomy, and many other subjects. It is hardly probable that any one University degree would cover all the information required! With this knowledge at his command the reader is prepared to grasp all the details of the matters explained by our author.

The volume is excessively methodical in form, being replete with passages that set forth concisely what the author has described and what he is going to explain in the next chapter, or book. The first seven books are devoted to architecture proper, in which specifications are given for all kinds of structures, including temples, public buildings, city houses, and houses suitable for farmers of various means. The eighth book deals with water and aqueducts, the ninth with astronomy, sun-dials, and water clocks, and the tenth with machines of many sorts, including those

used in war. Many good stories, interesting to all, especially to archaeologists and mythologists, are told as they are suggested by the context. These occur particularly in the Introductions to the individual books.

We must note also the fact that Vitruvius has given us the cream of the great mass of material on the subject of architecture, derived from previous Greek and Latin authors. He makes almost no claim to originality, but on the other hand he takes unusual pains in giving credit where credit is due to his teachers and to the Greek and Roman authorities, whom he mentions by the score. For this reason his work has for us additional value, in that he has saved for all time the best things he found in all the former works on the subject.

The treatise of Vitruvius is one of vast erudition, and Professor Morgan performed a real service for architects, students of art, archaeologists, and classical scholarship in general in making it accessible to the general reader. The book ought to be read by every architect and kept constantly on his reference shelf. The loss is ours that Vitruvius ever ceased to be carefully read by all members of his profession. For instance, he tells how to construct columns and long steps so that they may present a proper appearance to the eye. The art has for some years been generally understood, I believe; but, that it was not so understood fifty, or seventy-five years ago, we have, unfortunately, sufficient evidence in a lot of monstrosities existing in our country. It would not be safe to cite examples, though the reviewer could do it, if it were desired! He may, however, be allowed to say that the steps of the Columbia University Library illustrate how the thing should be done, according to Vitruvius. Of course this last is not a lonely example.

Without doubt the skilled archaeologist has never ceased to study his Vitruvius, but even to him Professor Morgan's translation will prove a blessing, for a good translation is "a running commentary on an author's whole work". In this volume, moreover, classical scholars and teachers in School or College will discover ready for their students' use much with which to illustrate and make more interesting many of their daily assignments. If one is reading in Caesar or in Livy about catapults, ballistae, battering rams, moveable towers, and other instruments of this sort, he will find in Vitruvius rules for the construction of all these things, stated as carefully as the recipes in a modern cook book. Some nations might profit from his directions and suggestions. Among other things we learn that poisonous gases as a means of killing off the enemy in huge masses, are no modern discovery! Even our own farmers might obtain from Vitruvius some advice worth their while. It may be that the method described for locating the proper site of a well is not of much scientific value, like many of the other 'scientific' explanations of our author, but certainly he is right in urging farmers

not to build their houses and barns too closely together. The danger from fire in the country has not diminished since the first century of our Era.

The translation was made on the basis of the second edition (1899) of Valentine Rose. From this text Professor Morgan departed in only a few instances, to which he calls attention, in the footnotes, and in these cases as a rule he adopts the manuscript readings. Rose's edition has for some time been superseded by Krohn's, but the differences between these two texts, while many, are not of tremendous importance. Krohn, it may be said, follows in general the usual modern practice of returning to the manuscript readings.

The *De Architectura* had previously been translated into Spanish, French, German and English. In fact we have two translations in German, Rode's (1796), and Reber's (1865), and two in English, Newton's (1792), and Wilkins's (1812-1817). Newton's translation is accompanied by the text and by notes, which is true also of some of the others mentioned. These English editions have been, of course, long out of print, and, worse than that, they are entirely out of date. They were undoubtedly scholarly at the time of their appearance, but classical learning, keeping at least even pace with advancement in the science of war and of other things, has surely progressed since their publication, and Professor Morgan's edition represents the highest development of classical scholarship to-day.

This translation is truly a *monumentum aere perennius*, the greatest of all the important works of Professor Morgan. It is faithful and exact, exhibiting splendid scholarship, as well as careful thought and a deep knowledge of the original. Fortunately the translator did not always aim to express the ideas of Vitruvius in matchless English but to give the reader something of the real flavor of the author. The translation is nevertheless given in excellent English. In connection with it every Latin scholar should have a copy of Professor Morgan's three essays on Vitruvius, published in his *Addresses and Essays*. It seems now an irreparable loss that he did not live to complete his notes on the author to whom he devoted the last years of his life.

At the time of Professor Morgan's untimely death the last four chapters of the tenth book still remained untranslated, and the work was completed by Professor A. A. Howard. This fact was from the beginning known to the reviewer, but in the course of his continuous reading he did not observe where Professor Howard's translation began. The spirit of the original and of Professor Morgan's translation is perfectly preserved by the continuator.

The many fine illustrations throughout the first six books are a great help to an understanding of the text. In the later books few illustrations occur because only those given had been decided upon at the time of the translator's death. They consist of photo-



graphs of Roman and Greek constructions, of woodcuts copied from Fra Giocondo's Venice edition of 1511 or from modern archaeological works, and many new drawings prepared for this edition by Professor H. L. Warren, who was assisting Professor Morgan in this part of his work. Our gratitude therefore belongs in great measure also to Professor Warren.

The volume is magnificently printed and it will remain *plus uno perenne saeclo* a great credit to the Harvard University Press. The most difficult Latin author has at last been adequately rendered into English.

WILLIAMS COLLEGE.

M. N. WETMORE.

A Grammar of the Greek New Testament in the Light of Historical Research. By A. T. Robertson. New York: Hodder and Stoughton and George H. Doran Company (1914). Pp. XL+1360. \$5.00.

This is a voluminous and exhaustive grammar of New Testament Greek from the historical and philological point of view. The author has already written A Short Grammar of the Greek New Testament, which has passed through several editions and has been translated into no less than five foreign languages; (see THE CLASSICAL WEEKLY 3.177-178); and he tells us in the Preface to the present volume that "for a dozen years this Grammar has been the chief task of my life" (vii). Dr. Robertson has made a thorough study of the best works on Greek grammar in general, and he seems to have neglected no book or article of importance in the special field of New Testament grammar. He has built upon the solid foundation of scholars like Brugmann, Delbrück, and Gildersleeve.

The Grammar is divided into three parts—Introduction, Accidence, and Syntax. The author regards the Greek language as a living organism with a long and significant history; both his method, and his point of view, are historical. For example, in the chapter on prepositions our author notes the fact that these words were originally adverbs, mostly adverbs of place, and then goes on to tell us how they gradually lost their adverbial force and came to be used as prepositions. In respect of method we may compare the present work with Jannaris's Historical Greek Grammar.

After giving an account of the *Koinē* with copious references to the standard authorities, Dr. Robertson discusses at some length the place of the New Testament in the Common Language of the Graeco-Roman world. He recognizes marked differences in the Greek of the several New Testament writers. "Mark is not to be considered illiterate, though more Semitic in his culture than Greek" (page 119); whereas in Hebrews we have "the quality of literary style more than in any other New Testament writing" (132). Professor Robertson rightfully concludes that the New Testament is for the most part written in the vernacular or non-literary form of the ancient *Wellsprache*. In this matter his judgment coincides with that of

Deissmann and Moulton, who have been pioneers among New Testament scholars in the study of inscriptions and papyri. Of these interesting human documents, which reflect quite unconsciously the everyday life of antiquity, the author of the present volume makes full and frequent use. He thus has a wider outlook than the older New Testament grammarians, and in respect to the linguistic material taken into account we may compare his work with Moulton's excellent Prolegomena<sup>3</sup> (Volume I of his Grammar of New Testament Greek). On the question of Semitic influence on the language of the New Testament Dr. Robertson thinks that "the old view cannot stand in the light of the papyri and inscriptions" (90), and that "the Semitisms in the New Testament Greek, while real and fairly numerous in bulk, cut a very small figure in comparison with the entire text" (108). Most of them are Aramaisms rather than Hebraisms. Our author is certainly right in recognizing the presence of 'translation Greek' in the synoptic Gospels and the first part of Acts.

Professor Robertson's discussion of the article is a good illustration of his method. He takes up in turn its origin, its development, its significance, and its various uses. The student of the New Testament will be interested to note that our author agrees with Moulton that the New Testament "usage is in all essentials in harmony with Attic" (754). "No satisfactory principle can be laid down for the use or non-use of the article with proper names" (761). Dr. Robertson rightly holds, as against Lightfoot (St. Paul's Epistle to the Galatians<sup>10</sup> [1902], 118), that *νόμος* without the article in Paul not infrequently means the Mosaic law.

From the days of the Stoic grammarians down to the middle of the nineteenth century the Greek tenses (*χρόνοι*) were explained solely from the viewpoint of time. Professor Robertson rejects this traditional notion in favor of the modern view that tense denotes kind of action (*Aktionsart*); and in accordance with this doctrine, which is unquestionably right, he speaks of punctiliar, durative or linear, and perfected action. This does not mean that the element of time is wanting in the Greek tenses. In the indicative it is either absolute or relative according as the clause in which it occurs is independent or dependent, but in the other moods it is always relative.

American students of classical Greek have long been familiar with Goodwin's division of conditional sentences into particular and general suppositions, and this classification has been carried over into the New Testament field by Professor Burton in his Syntax of the Moods and Tenses in New Testament Greek. Dr. Robertson objects to it on the ground that it involves confusion of thought between the fact and the statement of the fact; and in its place he adopts the theory of Hermann, which is also accepted by Gildersleeve and Blass. According to this view "there are four classes of conditions which fall into two groups or



types" (1004). The two types are distinguished as the determined and the undetermined, and the four classes are: (a) the determined as fulfilled: (b) the determined as unfulfilled: (c) the undetermined with prospect of determination: (d) the undetermined with remote prospect of determination. In the determined type the condition is assumed to be true or untrue, whereas in the undetermined group nothing is assumed in regard to it. This classification covers the several kinds of conditional sentences, whereas the distinction between particular and general suppositions is not applicable to future or unreal conditions. Conditional sentences, however, can be well classified according to time, and the reviewer is still inclined to prefer this simple way of dealing with a somewhat complicated subject.

The present writer is unable to agree with several of our author's views on questions of New Testament 'introduction'. For example, he cannot believe that the Apostle Peter wrote both of the epistles traditionally associated with his name, even if we assume that he employed a different amanuensis in each case; and he feels more keenly than Dr. Robertson the difficulty of ascribing to John the son of Zebedee both the Fourth Gospel and the Apocalypse. The difference here is one of mind as well as of language and style.

When references are given to New Testament passages in which significant variants occur, the readings of the principal uncial manuscripts are indicated. This enhances the value of the work for the scholar. There is a good bibliography at the beginning of the volume and an index at the end. It is a pleasure to use a book of this kind without having one's attention constantly diverted by typographical errors. The reviewer has not noted a single mistake in the printing of Greek or Hebrew words, and this seems to him in itself a noteworthy achievement.

Professor Robertson has conscientiously performed a difficult and exacting task; and he may rest assured that students and teachers of the New Testament, as well as scholarly ministers, will long continue to use his Grammar with profit and gratitude.

GENERAL THEOLOGICAL  
SEMINARY, New York City.

WILLIAM H. P. HATCH.

Richard Norton: *Bernini and Other Studies in the History of Art*. New York: The Macmillan Company (1914). Pp. xii + 217; 69 plates. \$5.00.

Professor Norton's essays on Bernini are another evidence of the increasing interest in the baroque. Marcel Reymond's enthusiastic monograph on Bernini, published in 1911, was witness to a veering of French taste in that direction, and in Germany a whole literature on the art of the seventeenth century has appeared during the last few years, with an especial preference shown for El Greco. As cursory evidence of the new attitude toward the 'decadence', we may note the titles of at least four works in the field which have come out within the past year: Professor Nor-

ton's volume, Briggs's *Baroque Architecture*, Hugo Kehr's *Die Kunst des Greco*, and G. Magni's *Il barocco a Roma nell' architettura e nella scultura decorativa* (plates). And we used to be admonished by Anton Springer (see Baedeker's *Central Italy*) to beware of "being led captive by art <Bernini's> essentially flimsy and meretricious"!

It is perhaps therefore not altogether just of Professor Norton to begin his *Estimate of Bernini* by an attack on the old prejudice against the seventeenth century, particularly on the part of art historians, for that prejudice is rapidly disappearing. But there is still a lot of it left, and it is certainly true, as the author says, that "the development of archaeological training has given rise to an interest in the mere search for origins". We are all familiar with the professorial person who considers it a duty to find in the maturer forms of art a 'lack of the fine archaic reserve'. Professor Norton's defense of the right of any artist to break the "severe laws" and to choose his own mode of expression, provided that he renders sincere thought sincerely, will give a salutary fillip to much contemporary academic criticism.

The author treats Bernini's work in four categories: his mythological compositions, his religious works, the fountains, and the portraits. With reference to the first he points out the ancient statues which served the sculptor as models, and shows how Bernini succeeded in freeing himself from antique convention, from all conventions in fact, and struck out to attain the marvelous fluid effects in stone which only his perfect technique could accomplish. Professor Norton finds his masterpieces among the religious works, considering Bernini a sincere exponent of the Catholic reaction, and one of the few artists who comprehend and fully expressed the ecstatic Christianity which lay behind that movement. If moderns misunderstand Bernini, it is because, he says, they do not feel as the seventeenth century felt, and have lost "a very precious sense and power of spiritual levitation". The parts of the essay devoted to Bernini's technique are especially interesting for being based on the sculptor's models and sketches existing in the Brandegee collection at Brookline. The author shows that Bernini "visualized each work in endless different ways, making rapid but most skilful studies of them all, but he saw the figure each time completed", never, for example, drawing or modelling the nude separate from the drapery. In this discussion of Bernini's method, and in the other places where the author touches on the same subject, it seems to the reviewer that more emphasis might have been laid on Bernini's aim in such preliminary studies, namely, to obtain the floating lightness and the life-like quality which animate his marbles. The figure in such case had to be composed with drapery already on, for it is Bernini's rippling drapery that gives the effect he sought, just as it is the swirl of the columns that seem to lift the baldacchino in St. Peter's from the ground and saves

it from massive heaviness. Restless drapery is what sustains St. Theresa on her floating cloud. Movement of feature is in the same way the secret of the success of Bernini's portraits, and Professor Norton himself dwells upon the water-flow which is the chief charm of Bernini's fountains.

The second and third essays are catalogues *raisonnés* of Bernini's terra cottas in the Brandegee collection, and of a series of drawings in the same collection by which we may trace the development of Bernini's *projet* for the Piazza San Pietro, and see "how the circular piazza itself was intended to represent the world at large, while the colonnade symbolized the arms of the Cross".

To the reviewer, the first essay of the second part of the volume, on The Art of Portraiture, is the best thing in the book. The essay opens with a comparison of Egyptian, Roman and Florentine portraits on the one hand with Greek and Venetian portraits on the other, showing that the religious considerations which governed Egyptian art, and the desire of fame that rules the Roman and the Florentine genius, resulted in a realism of portraiture which is not found in Venetian, and is particularly absent from Greek heads. The latter are more abstract, for reasons that are very clearly developed in the essay: the individual never held the importance in the Greek view of life which it attained in Rome and the Renaissance; and innate love of beauty turned the Greek artist from the individual to the type; and the inner aspect of man rather than his external activities always made the stronger appeal to the Greek sculptor, a feeling which he shared with the Venetian portrait painter. The Roman on the other hand "thought of the great men of his country as persons who had done such and such things rather than as the leaders of such and such policies". The desire of the portraitist to represent his man in potential action led to "dramatic, restless effects". The eyes "are made expressive by being distinctly focussed, and this expression is emphasized by the treatment of the brow, which oftentimes is more or less contracted in a way that suggests vigorous, passing mental action". In many cases "the ball of the eye is cut so as to produce a strong shadow and thus to suggest the pupil". An additional feature which might be added to Professor Norton's summary of the characteristics of Roman portraits is the tendency to turn the gaze at an angle with the direction toward which the face fronts, enhancing thus the restless effect of which he speaks.

The author sums up the comparison of Greek and Roman portraits by saying that Greek portraits represent man "as a thinker" while the Roman heads render him "as a doer". The discussion is enriched by a number of casual bits of criticism and analysis of a very keen and suggestive character. Such are the pages on Roman busts of women and children, the importance of the eye in the painted portrait as contrasted with the emphasis which the sculptor puts upon the

mouth, and the limitations of the literary portrait. The essay is so simply helpful and illuminating that one wishes that Professor Norton had extended its brief compass to include other aspects of his subjects,—the 'throw-backs' in the Hellenistic evolution, for instance, like the portraiture of the Augustan age, and the Greek revival under the Antonines, or more especially the interesting portraiture of the Middle Ages.

The next essay, on Pheidias and Michael Angelo, brings perhaps little that is new regarding Pheidias, but in comparing the two men the author has succeeded in materially sharpening the hackneyed outlines of Michael Angelo's figure. In his discussion of the way in which the two sculptors handled drapery, for example, Professor Norton observes that while Pheidias's drapery is informed, as it were, by the body, Michael Angelo feels the value of the nude so strongly "that he can hardly suffer the drapery at all". "The Moses, the Madonnas, the Medici Princes are to all intents in large measure undraped". Michael Angelo, again, makes "too sharp a distinction between the parts that are really draped, the parts that are but seem not to be, and the nude". The author finds much that is common to the two artists, but notes the curious fact that it is in antique subjects that Michael Angelo is most unlike the Greek. The simplicity of Pheidias contrasts with the complex conceptions of the Florentine, whose figures, "though true to nature and possible in action, are, in respect to both body and attitude, improbable", and even show not infrequently a lack of taste. In the treatment of the Sistine ceiling, however, the author defends the sculpturesque appearance of the frescoes as good architectonic decoration, and brings out a point that is seldom sufficiently emphasized in connection with Michael Angelo's devotion to the figure, viz. that he seldom individualizes a face, depending on the body as a whole to convey his meaning.

The third essay in the second part of the volume is an appreciative criticism of the beautiful head of Athena which the author discovered during his excavations at Cyrene. Professor Norton assigns the head to a local school, and dates it in the early fourth century B. C., chiefly on the technique of the hair, and the fact that it is free from the sentimentalism which might be expected in a later work.

The last two essays in the volume deal with Giorgione attributions.

The book makes delightful reading. Professor Norton's writing has neither the laborious dullness with which most archaeologists handle Greek sculpture, nor that substitution of vocabulary for criticism which is often found in modern specialists in Italian painting. The charm of his book lies in the rare compound of clear common sense and imaginative insight which his students well remember in his lecture, and in the utter lack of any academic pose.

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